it would bore a first-night gathering. "Candida" has the potentialities of a great play, but contains no smart speeches or socalled dramatic situations. You may therefore fancy its reception if presented before

people who love musical comedy. It is some years ago since Janet Achurch was in this country, where she came to instruct us in the art of Ibsen. If she had not enjoyed a falling out with Richard Mansfield we might have heard "Candida" sooner. In his written preface to his plays the Irish author declares that Mr. Mansfield had confessed himself beaten by the physical difficulties presented in the part of the youthful poet, Eugene Marchbanks, Doubtless this was true, and a truth of the order that Shaw would never let pass without recording it, for he never forgave Mansfield's conception of Bluntschli in "Arms and the Man." That is, he said, he never would: nor did he think highly of the "Devil's Disciple," though he never saw Mansfield

Thus it was that we have been too long deprived of a brilliant, withal paradoxical, play. (Every one says "paradox" when Shaw's name is mentioned, not realizing that his lines are never more deadly in their truth than when he wears the mummer's mask.) The chiefest thing about yesterday's performance was its high order of excellence. Ten years ago such a grasping of the dramatist's intentions would not have been possible, for Shaw was regarded as a cynic, a burlesquer in the robes of W. S. Gilbert. To-day we know him as something far more serious. He has educated his public as well as his actors.

To be brief, "Candida" was exceedingly well played on this occasion. If this is the measure of what Arnold Daly can do in stage management and interpretation. then we wish to remark that this young actor has never been taken seriously because he has never taken himself so seriously before. His conception of Eugene could be bettered-what interpretation cannot?-for Mr. Daly is a trifle too sophisticated in expression, his features are too mundane for the assumption of a poet's mundane for the assumption of a poet's personality, and this particular poet, who is at once Shaw's mouthpiece, mingled with much of the audacity of a Shelley, is a perilous rôle to portray. It speaks volumes for Mr. Daly's suppleness of temperament that he was able to slip into Eugene's skin more than once, that he did not elicit idle laughter in episodes where undue emphasis would have precipitated the character into the unenviable field made famous by George du Maurier. His Eugene was neither Postlethwoite nor was it pert or cloppy in sentiment.

neither Postlethwaite nor was it pert or sloppy in sentiment.

Dodson Mitchell as the Rev. James Mavor Morell, the brawny Christian Socialist clergyman was admirable, simply admirable. He. too, avoided underlining the character. He was not piously crusty or ecclesiastically unctuous. A finely balanced study of a perplexed, earnest worker in the vineyard, utterly without humor, as are all men with missions, and conjugally selfish as are most men without them. Herbert Carr was the "fat-headed" old humbug, Burgess, the father of Candida. We leave it to Mr. Shaw to explain how such a supernally far-sighted, well-bred woman as this daughter could stem from such vulgar stock. Mr. Carr got out of the part all there was in it, with its alternation of sly rascality and oily cockney hypocrisy. Mr. Newton Lindo as a typically timid curate was excellent; while Proscrpine Prossythe typist, was capitally enacted by Louise Closser.

was capitally enacted by Louise Closser. Her scenes with Burgess and Eugene were very comical in their seriousness.

There remains Candida. It is not a facile rile. Indeed, Shaw lends new values to all of his characters. Candida is not his greatest. In "Mrs. Warren's Profession" there is one that is more intense: in "Cesar there is one that is more intense; in "Cesar and Cleopatra" the Egyptian Queen with the futeful nose has more variety and humor. Yet Canvida is both difficult and interesting. Comely Dorothy Donnelly fairly won all Comely Dorothy Donnelly fairly won all the praise she was accorded by an exceptionally acute and sympathetic audience. She was womanly—a hateful word to the Celti Socialist—and she was witty. She moved at first a little stiffly in the bonds of the character, but that will wear off in future performances. Her "shawl" speech—which would have been hissed ten years ago for its outspoken Ibsenism—was received with applause, and the final peroration in Act III. was exceedingly well executed; it was natural, and warm with reecuted; it was natural, and warm with re-strained pathos—the pathos of the woman who sees her husband as a grown-up baby. It wit matched Mr. Daly's departure, the most technically trying moment of the play. A false move on either side would have brought the house tumbling about their ears with inappropriate laughter.
As it was given, the sentiment aroused
was nearer tears than smiles. Accelerated
speed in the 'inale would have enhanced

the general reading much.

The play! Ah! that will keep for future consideration. It is too good to spill out in a general notice. "Candida" may be Shaw's "Wild Duck." Like Ibsen, in that bitter dramatic arraignment of himself, the Irishman does not spare socialism any more than Church or society. He has named his piece after the principal feminine personage, but it is the poet Marchbanks, who talks the purest Shawese throughout. His shyness is of the sort that causes revolutions. Shaw makes Candida say that tothing is an conventional as unconventional as un nothing is so conventional as unconven-tional people, and we are forced to echo the remark, an Irish echo—nothing is so conventional as an unconventional play-wright; he only substitutes a new conven-tion for the old. Mr. Shaw's particular convention is that an exponent of muscular Christianity like James Morell would stand the poetic palaver of Eugene for a mome Without granting the probability of the crux there would have been no "Candida."

mr. Shaw delights in a good, square encounter with a paradox. He loves to vanquish with his dramatic dialectics in a one sided duel his opponent, who is usually a man of straw. Up to the last scene in Act III. all is natural, if somewhat in the nature of a problem posed. But after James and Eugene plead respectively for the possession of Candida, the play goes up into obscene smoke, and from a logical, well knit work of ironic power, it becomes up into obscene smoke, and from a logical, wall knit work of ironic power, it becomes merely a possible case. Mr. Shaw's "exceptional case" knocks him into the corner, witty and smiling, until the last, but defeated utterly as a dramatist in the prize ring of realism.
We lose our sympathy for the trio, be-

cause the two inen and woman aim, at Ibsen, but only suggest the paradoxical and its sheer delights. In conclusion let us hope that Mr. Daly—who made up not unlike Richard Le Gallienne—will repeat "Candida" next week. Such a play in a season, well nigh bereft of intellectual or season, well nigh bereft of interlectual of clever productions, is a joy indeed. And plaved, as it was, like the smooth, well modulated performance of a sextet, it effaced from the memory a wilderness of monkey tricksters and inept playwrights

FRANCIS ROGERS'S RECITAL.

SHAW'S "CANDIDA" PLAYED.

A BRILLIANT AND PARADOXICAL MATINEE AT THE PRINCESS.

Arnold Daly's Little Company Distinguishes Itself in a New Dramatic Production, Mr. Daly in the Leading Role—A Play With Potentialities.

At last New York has witnessed a performance of George Bernard Shaw's "Candida"! Put on most unpretentiously yesterday afternoon at the Princess Theatre, without any undue flourishing of managerial or histrionic trumpets it pleased immensely an audience that quite thronged the little Broadway playhouse. Nor did it prove careiare to this assemblage; though it would bore a first-night gathering.

**Candida" has the potentialities of a great

MR. WETZLERS CONCERT.

MR. WETZLER'S CONCERT.

Harold Bauer Plays Beethoven's E Flat Piano Concerto.

Herman Hans Wetzler gave his third orchestral concert at Carnegie Hall last evening to an audience whose size indicated that the instrumental market has been somewhat overstocked of late. The programme was concise. For once Mr. Wetzler was merciful. It consisted of three numbers, namely, a suite in E flat by Bach, orchestrated by Mr. Wetzler; Beethoven's E flat concerto, with Harold Bauer at the piano, and the C minor symphony of

Mr. Wetzler is fond of orchestrating Bach. He has done it before. Whether last night's suite is the one he brought forward some seasons back does not now come to mind and it counts little. There

come to mind and it cours slittle. There is always room for discussion as to whether Bach ought to be "all powdered up and modernized with chignon, rouge and curls," but for the present we may in legal parlance enter a plea of confession and avoidance, and proceed to the brief discussion of Mr. Wetzler's orchestration.

Little need be said about it, except that it was good. It was full and rich and nevertheless it did not hide the characteristics of Bach's music. Especially in the slow movement did Mr. Wetzler employ the wood wind instruments in a manner which showed a close study of Bach's own method of instrumentation. The finale was clearly instrumented and sounded transparent, yet modern in texture. In short let it be yet modern in texture. In short let it be recorded that this bit of orchestration was a credit to Mr. Wetzler's scholarship and a demonstration of his mastership in a department of music in which his ability is unquestioned.

unquestioned.

Mr. Bauer's performance of the Beethoven concerto was that of a pianist of polite culture, of refined sensibilities, of tender feelings and of good technical accomplishments. But it was not Beethoven. Mr. Wetzler's reading of the Brahms symphony was a Wetzler reading. That is sufficient.

NOVELTIES AT THE OPERA.

Sembrich to Sing Nedda and Caruso Canle in "I Pagliacci" To-night.

To-night the first double bill of the season will be given at the Metropolitan Opera House, and the first appearance of several artists in new roles will add particular interest to the performance. In "I Pagliacci" Mme. Sembrich, who will sing Nedda, and Signor Caruso, who is to appear as Canio, will be heard for the first time here in these roles.

Mme. Sembrich first sang the rôle of the heroine in Leoncavallo's opera in the Imperial Italian Opera House in St. Petersburg in 1896. Associated with her were Signor Garrule, who had been selected by the composer to create the leading rôle at the first production of the opera in Milan Signor Cotoni, who has retired, and Signor Battistini, the most famous of Italian barytones, who, to strengthen the cast, sang the small rôle of Silvio. More than two-thirds of the Italian performances in that year were devoted to "I Pagliacci," which had twenty-two representations in all.

The rôle was not in Mme. Sembrich's contract with Mr. Conried, but she has consented to sing it at his request. She has sung the part in German at the Royal Opera House in Berlin.

Signor Caruso sang Canio early in his career. He appeared first in it in Russia, but has repeatedly sung it in Italy and South America.

Another débutants in the performance heroine in Leoncavallo's opera in the Im-

Another debutante in the performance to-night will be Francesco Guardabassi, the young barytone who has been well known as a concert singer here for several years. He is a member of the so-called opera school at the Metropolitan and has ver sung here in opera. He is to ap-

pear as Silvio.

"I Pagliacci" is to be preceded by "Cavalleria Rusticana," in which Mme. Gadski, who has not sung the role here for two years, will appear as Santusza.

Victor Kloepfer, the new basso of the Victor Knoepter, the new basso of the opera company, arrived yesterday on the Kaiser Wilhelm. Herr Kloepfer comes to sing Klingsor in "Parsifal," but will also appear in the other Wagnerian operas. He has never been in this country before, but has sung in Munich, Bayreuth and London.

PATTI NOT IN CONTEMPT.

Plaintiffs Against Grau Haven't Got Her

Adelina Patti's default in failing to answer on a motion to punish her for contempt in not obeying an order directing her to appear and be examined in the suit of Joseph S. Kennedy against Robert Grau, Joseph S. Kennedy against Robert Grau, to recover \$7,000 as commission in raising a loan of \$40,000 to finance Mme. Patti's tour, was opened yesterday by Supreme Court Justice Leventritt on the representation of her counsel, Moses Weinman, that the default occurred through a misunderstanding and inadvertence. Justice Leventritt also reserved decision on a motion to vacate the original order for her examination on the ground that the papers upon which it was procured were defective and that the order was illegal. Mr. Weinman said that if the Court decided that she must be examined, Mme. Patti would certainly obey the order, though she knows tainly obey the order, though she knows nothing of the claim on which the suit is

SOLDIER FOLK AT SOLDIER PLAY. A Great Gathering of the Military Goes to

See "Captain Barrington." The auditorium of the Manhattan Theatre. where "Captain Barrington," the play of Washington's time, is on, presented more of a martial appearance last evening than the stage itself. The lower right hand boxes, which were draped with a big American flag, were occupied by Adjutant-General Corbin, Brig.-Gen. Barry, Col. Darlington, Capt. Moss and several other officers, all accompanied by ladies.

Scattered around the house were about the house were described by the house were about the house were described by the house were described by the house were about the house were ab

one hundred enlisted men, whose uniforms made a fine appearance. The whole party was present by courtesy of Manager Fiske.

Actor Moulan Enjoined After Last Night. After hearing argument of counsel, Judge Lacombe in the United States Circuit Court yesterday granted an injunction restraining Frank Moulan, the Ki Ram of "The Sultan of Sulu" from appearing under any other management than that of the Castle Square Opera Company until Dec. 11, when the court will hear arguments for and against making the injunction permanent. Lawyer Hummel obtained a temporary modification permitting Moulan to appear last night only in "Mam'selle Napoleon" with Anna Held.

Sophomores of Columbia will hold their annual show for the first time this season Mendelssohn Hall.

Francis Rogers, barytone, gave a song recital at Mendelssohn Hall yesterday afternoon in the presence of an audience whose size testified eloquently to the public esteem for his art. Mr. Rogers is row an a matinée on Saturday. EXTRAORDINARY CHRISTMAS

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new drama by Max Halbe, entitled "Der Strom." This family, for the most part of its time, shrieked and wrangled, or else sulked and drank. Perhaps the gloomy environment had something to do with the nerves of the Dorn family. Somewhere in eastern Prussia, on the

River Weichsel (Vistula) the old homestead stood, but not quite safe from occasional inundations, and never beyond the sound of the stream's sinister roar. The entire piece seemed hemmed in by the river, which at last imposes itself upon the imagination as a mere symbol and not a viable dramatic device.

When the sun shines the Dorns stop quarreling and snarling; when the wind rises, and clouds obscure the sky then the old trouble breaks out again. We have been witnesses of several disordered households invented by Sudermann and Hauptmann, notably in "Die Ehre" and "Fuhrmann Henschel"; but to the Dorne must be awarded the palm for general unhappi-

There are three brothers: Peter, Jacob. Heinrich. The last named is a hydraulic engineer who has served his time in America. engineer who has served his time in America. Returning home after twelve years he finds his elder brother Peter leading a miserable life with his wife Renate; Jacob becomes a hysterical, gangling lad of seventeen with a thirst for schnapps and a covetous eye on his brother's wife; and the old grandmother, very much addicted to dark and orphic sayings, and a morbid taste for Bible reading. Indeed, the first half of Act I. may be described as Babel and Bible.

On one subject are the three brothers unanimous—they all are after Renate; her husband, because she hates him and does ot live with him. Heinrich, because she was not live with him. Heinrich, because she was his early sweetheart and she is now unhappy; Jacob, because he is a moon-calf. The struggle is brought about by the news that Peter has cheated his brothers of their rightful inheritance.

It leads to the catastrophe, which is the destruction of the dam built to keep the stream within bounds. The idea is old fashioned American melodrama, and it weakens an otherwise powerful play. Johnstown disasters are not effective in a piece which should be primarily devoted to character study. character study.

to character study.

So we were given an excellent exposition act, one clearly written with all the loose threads skilfully caught up; a second act which sagged from its prolixity, though with an effective curtain; and a third act which spoiled the drama because of its repetitions of gesture, situation and dialogue, and because the main incidents were not seen but related.

An old uncle, by far the most lifelike character of all, describes the drowning of the weak brother Jacob and the wicked brother Peter and then the sane, well-balanced brother arrives and faces the

balanced brother arrives and faces the widow—who is far from disconsolate. Decidedly Herr Hulbe has not written an-other "Jugend."

other "Jugend."

The performance was excellent, though it might have been less vociferous. Franz Kierschner easily carried off honors; he had a good part and he played it artistically. Alfred Abel was remarkably strong as the erratic, impulsive Jacob. Rotteman made the most of the engineer, and lived the character; but it may be confessed that it was not an interesting one. it was not an interesting one.

Julius Kobler had a thankless rôle. As hard hearted, hard voiced scoundrel

choleric tendencies, without one ray of relief, one brief intermission from melo-dramatic coloring, he did extremely well. But he should consider the possibility of apoplexy. Such unremitting rage is dan Bertha Rocco as the abused wife who turned the tables on her husband

NEW PLAY IN IRVING PLACE.

"Der Strom," by Max Halbe, is Gloomy, but Has Moments of Power.

A very disagreeable family, well named Dorn, was exhibited before a large audience last night at the Irving Place Theatre in a much applauded, whether for her acting or action we cannot say. Renale is not a woman who charms. She is all in the grandmother was in the capable hands of Elizabeth Ariaans.

Doubtless Halbe tried for a big symbolic effect by encompassing his people with the howling river, but the breezes became monotonous and Herr Direktor Conried.

Thee Alone," Baldassare Donati's "Villanella all Napolitana," composed somewhere between 1520 and 1603; Schumann's "Ritournelle," Franciscus Nagler's "To capable hands of Elizabeth Ariaans.

Doubtless Halbe tried for a big symbolic effect by encompassing his people with the howling river, but the breezes became monotonous and Herr Direktor Conried.

Fraeulein Aus der Ohe played a Bach monotonous and Herr Direktor Conried, who sat in a stage box, finally shivered in his operatic fur lined overcoat. There

News of Plays and Players.

Vesta Tilley will play the title part in "My Lady Molly," the comic opera which is to be presented at Daly's in January. Leonie Darmon succeeded Millie Jame as the leading actress in "The Little Princess" at the Madison Square Theatre last

night.

The cast of "The Medal and the Maid," which comes to the Broadway Theatre on Jan. 11, will include James T. Powers. Isadore Rush Cyril Scott, Emma Carus, W. T. Carleton, Jessie Mae Hall and Tom Terris, besides Ruth Vincent, who created the part of Merra Sunningdale in the London production of the piece.

Mrs. Sarah Cowell Le Moyne will give readings from Browning until spring, when she plans the production of a Browning play.

Mendelssohn Glee Club's Concert The first private concert of the Mendelssohn Glee Club was given last night at Mendelssohn Hall. Arthur Mees conducted and the club was assisted by Adele Aus der Ohe. Willis Alling was the accompanist at the piano and Charles B. Hawley at the

organ.
The club sang Arthur Foote's "Bedouin Love Song;" Hans Sitt's "Sweetheart, On

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Fraeulein Aus der Ohe played a Bach "fantasia," a Schubert "impromptu," a Schumann selection during the first part of the programme and in the second, and two Liszt compositions, "Nocturne" and "Waldesrauschen." The audience was large and enthysicstic. large and enthusiastic

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Sat. Mat., Dec. 12, at 2—LOHENGRIN. Gadski, Walker: Kraus. Van Rooy, Blass, Muehlmann. Conductor, Mottl.

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JACQUES THIBAUD, VIOLINIST.

Mon. Evg., Dec. 11, at 8.—PAGLIACCI, preceded by CAVALLERIA RUSTICANA. Sembrich, Caruso, GAOSK, nomer; Scottl, Dippel, Campanari, Con-ductor Vigna. Wed. Evg. Dec. 16, at 8.—RIGOLETTO. Sem-brich, Homer; Caruso, Scottl, Journet. Conductor, Usea. Jirch, Holari, College, Holari, Holari, Holari, Fri. Evg., Dec. 18, at 8-LOHENGRIN. Weed, Fri. Evg., Dec. 18, at 8-LOHENGRIN. Weed, Walker, Kraus, Van Rooy, Blass, Muchimann. Conductor, Mottl.

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